

The Design Process:

A Look at Office Planning

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An Honors Thesis (Honrs 499)

by

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A handwritten signature in black ink, appearing to read "Phil Repp", is written over a horizontal line.

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Purpose of Thesis

The design process is a series of steps that combine several ideas into one complete process. During my five years of studying design at Ball State, including one year of internship, I have learned to translate my ideas for each project into a single comprehensive concept. This paper details in particular the design of an office space for Linden Group Inc., the firm I have been working at for the past year. I will explore my background research on the firm as well as its current operations. A discussion of the process itself from initial sketched concepts to final drawings will illustrate how the individual ideas work together to become a single design entity. For an interior designer, like myself, color schemes for a design is the part of the process that pulls the entire design together. Color psychology as well as how lighting enhances its effects is covered extensively. Finally, a comprehensive section of samples and drawings illustrates the completed design concept.

Acknowledgments

I would like to thank my bosses at Linden Group, Marty Francis, Bill Matthys, and Tom Perrone, for the opportunity to work for them and gain invaluable design experience. I would also like to thank them for accommodating my erratic school schedule, encouraging my design development, and especially for allowing me the privilege of designing their new office space. Thanks also goes to Dean Caruso for allowing me the use of his elevations for the new building.

I would like to thank Phil Repp, my advisor, for his infinite patience during the last year. His knowledge and advise has pushed me to develop my ideas more fully, thus making my projects stronger. Thanks also to my interior design class. Because of our closeness and association throughout our college careers, we helped each other grow and mature into stronger individuals, and for that I will always be grateful to each and every one of you.

I am extremely grateful to the Honors College for inviting me to participate in their program. It has enriched my college career and allowed me to better myself.

Finally, I would like to thank my family for believing in my abilities enough to support me, both financially and emotionally, for the last five years, and my fiancé for supporting my endeavors and always encouraging me to do my very best.

Background

Linden Group Inc. is a corporation organized in the State of Illinois in September of 1978. The organization has a staff of six registered architects, two designers, one landscape designer, and two interior designers providing over 150 years of combined experience in developing numerous municipal projects, religious facilities, commercial shopping centers, office complexes, multi-family housing and single family projects and custom homes. This vast range of experience in different types of projects has enabled them to work with varied groups and organizations to solve their problems as well as assist in cost control and energy efficiency providing unique solutions and meeting clients' requirements.

Linden Group is dedicated to the fact that its employees are treated almost like family. The turnover rate is very low. Most of its employees stay for the duration. Linden Group's attitude is extremely casual. Everyone, including the officers, is addressed by their first name. But before we can go any further, I think it is important to look at the employees job descriptions and duties, and where each person fits in the organizational chart.

Job Descriptions

President (Marty)

The President is in charge of all aspects of running the business, along with the Vice-President. He looks out for the welfare of the business and all of its employees. For the most part, it is the duty of the three officers to bring in new clients and to handle communications between these clients, the architects and designers, and any meetings with town officials.

Vice-President (Bill)

The Vice-President shares the aspects of running the business with the President. He is also in charge of hiring and firing employees, and deciding how much they get paid and when they get raises.

Treasurer (Tom)

The Treasurer, in this case, is actually the head of the drafting room. He schedules all of the jobs to be completed and assigns them to the architects, draftsmen and designers. He also makes sure that each job is running smoothly and all deadlines are met.

Project Architect

These architects are usually in charge of a particular job. They may choose to handle all of the work on their own, or they may delegate any portion of it to one or more draftsmen. It is then their duty to coordinate their own activities with the activities of those working under them to be sure that all critical deadlines are met and report any problems to the Treasurer. The Project Architects usually handle all meetings with their clients.

Draftsman/CAD Operator

These individuals work on different types of projects under the direction of an officer or a Project Architect. They are responsible for meeting all deadlines set forth by the Job Captain.

Designer

Designers work on preliminary schemes for most projects under the direction of the President or Vice-President. They may work on site planning, building configurations or elevations, as well as some floor plans and rendering. This department is also in charge of the firm's artwork, such as rendered elevations or site plans.

Interior Designer

Interior Designers are in charge of office planning jobs and all interior design work. They also meet with representatives on new product lines.

Private Secretary

The Private Secretary answers directly to the President. She takes all of his calls and handles his paperwork. She is also in charge of scheduling his meetings. She may help with general office work such as answering phones, if needed.

Bookkeeper

The bookkeeper handles the firm's finances such as accounts payable and receivable, writing and receiving checks, figuring payroll, and preparing all paperwork for the accountant. She also serves in the capacity of private secretary to the Vice-President by screening his calls, scheduling his meetings, and handling his paperwork.

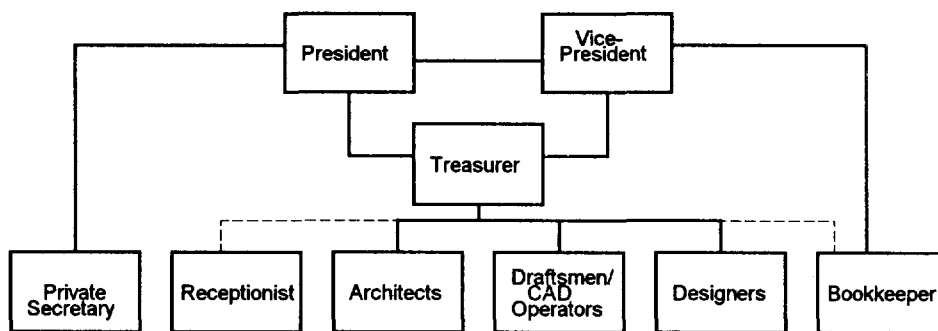
Receptionist

The Receptionist works at the front desk. She answers all incoming calls, handles mail and courier pick-up and delivery, takes all print orders and runs all in-house printing. She also does all general typing for project architects and draftsmen.

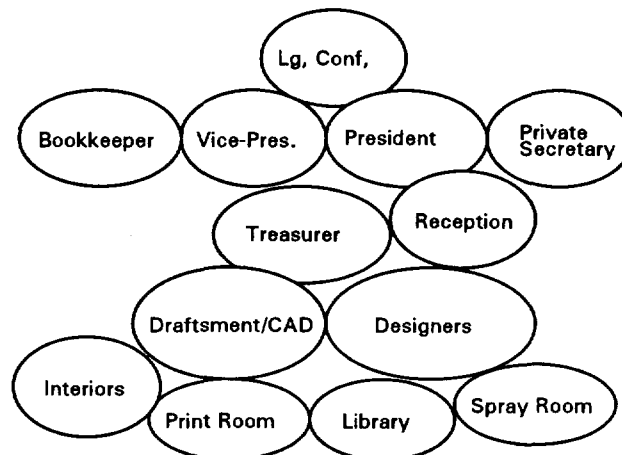
It should be noted that while these are general job descriptions and duties for each job classification, they are by no means steadfast rules. Most of the employees

will find themselves acting in different capacities depending on the type of job they happen to be working on at the moment. For most of the employees, that is part of the reason they do not get restless with their work. Job diversification broadens their scope of knowledge and allows them to gain invaluable experience in various disciplines.

The organizational chart shows where each employee fits into the power structure of the corporation. This chart becomes extremely valuable to the designer when working on the company's floor plan. They refer to this chart to figure what square footage each department and employee should receive and as a basis for the spatial relationship diagram.



The spatial relationship diagram shows where each person or department should be placed relative to another. It is the beginning step for designing an office layout.



Linden Group voiced many problems with its current floor plan. Despite the fact that the plan allowed no more room for growth, it also lacked the space required to house the firm's current operations. Their expanding interior design department, nonexistent when they moved in, was overflowing into the circulation paths. To get to

the rear workstations, employees had to maneuver themselves around stacks of product binders, tile samples, and carpet folders. So heavy was the weight of these items that a growing concern was the danger of the floor collapsing.

Another problem with the existing floor plan is that, due to unexpected growth, current operations are carried out from both the second and third floors. About five years ago, the company decided that they needed to expand their operations. Due partially to a lack of available funds, the officers decided that the most feasible solution was to move the Vice-President, bookkeeper, and three drafting stations to the third floor. However, this turned out to be only a temporary solution to a more pressing problem. As new employees were hired, they had to work on the third floor, far removed from the communication they needed from the rest of the drafting room, housed on the second floor. It is especially important for the new employees to work closely with others in order to gain experience in simple office procedures, and it is from them that, the new employees receive invaluable help and advice their first few months on the job. This split office also stimulated many everyday inconveniences because major operations are on the second floor. The third floor employees must walk downstairs to use the print machine, copy machine, or converse with anyone in the drafting room.

The lack of a large enough conference room also causes problems. The existing conference room is large enough to hold eight people comfortably, but the small conference room can only hold a maximum of three people. This is due to the fact that, because of the lack of space, the small conference room contains the fax machine and an extra drafting board. This poses a problem for the President and Vice-President because they currently need to schedule meetings opposite each other in order to assure that they will have enough room. However, this type of scheduling is not always feasible, and conflicts often arise.

Design Objectives

Designing any project requires a set of specific problems that need to be resolved for the design to be successful. These objectives are only to outline specific goals to be obtained by the final design itself; the solutions are not to be determined at this point.

Each project has its own set of goals that the client wants it to attain. The solutions to the problems may change as the project progresses and the design concept evolves, but their successful solutions influence the outcome of a successful design.

Not unlike other projects, the planning of the Linden Group office has its own set of objectives to attain. First, the plan had to remain functional, both in the present and the future. The firm waited ten years before moving into their own building, and they wanted to remain there for at least that same amount of time. Allowance had to be made for expansion and growth, yet the layout had to appear complete. Empty workstations could signal a poor office layout or, worse yet, a failing company to a prospective client.

Second, the design had to follow both the organizational chart and the spatial relationship diagram discussed in the previous section. In the organizational chart, it is important to note that the three officers are at the top of the hierarchical diagram, and the remaining employees are lumped together somewhere in the middle. Therefore, we can say the organizational structure is fairly loose. The officers hold most of the corporation's power, and everyone else is basically equal. The firm's attitude is casual, and that, too, should be illustrated in the floor plan. The spatial relationship diagram must be followed for the design to remain functional to the firm's needs. Adhering to the prescribed chart facilitates the efficiency of the production of every employee.

Third, the clients should not be able to see or walk into the drafting room. At its optimum, an intermediate area should be available to house clients who wish to confer quickly and informally with a draftsman or architect working on their plans. The drafting room is a working place for the designers and, quite honestly, tends to be a little chaotic most of the time. However, the client, on the other hand, should perceive the office as orderly and organized. Therefore, allowing space for a table and small seating area serves not only as a bridge between these two opposing areas, but also as an extra workspace if needed.

Lastly, the company needs to decide if they wish to build a mezzanine, and, if so, what departments they wish to keep on that upper level. The firm's officers have been discussing the possibilities of a mezzanine, but are unsure of just how practical the additional space will become.

Methodology

To design a project such as this, the time and effort must be spent to carefully and adequately establish parameters, needs and allowances. I call this the "Space Analysis Needs Study." The analysis will examine what presently exists, what is desired, and what can be. The first step is to establish a program for development, with space requirements identified. I established this through meetings with officers and project architects to discuss such things as number of personnel, now and projected, their requirements, square footage allotments, separation requirements, general operations, and future projections of needs. We discussed who reports to whom, security measures we would like to see, access to the public, and visibility within the general office space itself.

Once all this data is obtained, identified, and sorted a summary is developed outlining the various space requirements, identification of each space with square footages and the various relationships.

The next step is to translate the Space Analysis Study into a schematic design layout to be used in developing the first space plan layouts utilizing the recommended area sizes and circulation paths. This will be done keeping in mind design, efficiency, and economics. Conceptual images on elevation concepts/exterior views will then be assigned to overall plans. The conceptual plan and elevations will be reviewed by the company after which they will be finalized into a proposed design package.

Now that I have succinctly summarized the entire design process, I'll begin to break it down into each step and completely examine how I applied it to this particular project.

Design studio is a fundamental part of the training program for any visual arts field. Working in a studio allow each person to share knowledge, ideas, and designs with others. Without this integral step, great design does not appear. Beginning ideas are only a building block for final design. A studio facilitates this idea of growth. Although much a part of design training, a studio has its place in the professional world. An office in which designers can share ideas and offer help not only makes the design process itself move much smoother, it also helps to build stronger design concepts. An open space plan which facilitates open communication between all levels of management is a necessity for a growing and successful design firm.

This office design will be a combination of both an open and a closed plan. The officers will have their own offices near the front of the plan and the reception area. Each office will be complete with an executive desk, credenza, and bookshelf as well as a drafting table. However, each officer will also be allotted a drafting workstation in the general drafting room. This way, if an officer needs a quiet area in which to work,

he can use the desk in his office. But, if he is working on a job with other draftsmen under him, he may need to communicate with them on a continual basis. He is then also free to use his desk in the drafting room. However, their desks in the drafting room may also be abandoned in favor of new employees the company may hire in the future. In this capacity, the design has already met the firm's first objective.

The drafting room itself is essentially an open office plan. The partitions between each drafting station are five feet high; enough to give visual privacy, yet still facilitate open communication between all architects, draftsmen, and designers.

The utilization of space is an important factor in the design of a functional yet aesthetically pleasing architectural office. The organizational chart shows the direction of the flow of power through the company. The chart of spatial relationships shows where each person or department should be located in relation to each other. These two preliminary studies along with the job descriptions are the basis for the spatial allotment.

Working with the sizes of offices and departments was easiest when starting at the top of the organizational chart. Those at the top of the chart get the best areas of the floor plan and the sizes of their areas tend to be the most definite. By working the floor plan in this manner, it is assured that the spatial relationship chart is also followed. The offices of the President, Vice-President, and Treasurer were placed closest to the entry of the office and received the majority of those windows. Their support facilities—their private secretaries and conference room—were also placed in that area.

Other areas such as the drafting and design departments tend to be looser in their size and shape. Special consideration must also be given to growth in these areas. The number of employees in these departments will grow in the years to come. The company does not wish to design and put money into a new office space only to outgrow it in a few years. Floor space for projected growth must be included in the allotment for each department.

Another consideration when designating space for each area is the department's special needs. Each area has its own equipment needs that may require extra floor space. The drafting area needs space for a main frame computer or file server and room for a plotter and its paper and supplies. The design department needs a spray booth and an area for flat storage of presentation boards or mounted artwork. The only way to get the answers to these questions is to ask. Communication between the designer and the company's employees assures that their needs are met. The space must function within their needs; otherwise, the design can not possibly be successful.

Common areas used by both areas are placed conveniently between the drafting room and the executive area. The library, print room, and coffee area become accessible to everyone in the office, and they also serve as a buffer between the two dissimilar areas. This requirement fulfills the firm's third design objective.

It was eventually decided by the executives that building the mezzanine was not cost-effective. They also discovered that it might cause a problem with the Handicapped Accessibility Code. From past experience, they also knew how difficult it was to conduct their operations from two different floors. The officers also decided to rent out the unused portion of the building until the company grows large enough to benefit from occupying the entire building.

Once the floor space is allocated, the plan must be examined more closely, only this time specifically with three-dimensional space in mind. This very concept is quite difficult for student designers and those new to the field to comprehend. Even though the plan is drawn in two dimensions, all three planes—floor, wall, and ceiling—must be considered and worked on at the same time. A seasoned designer can picture the walk-through in his head as he is drawing it on paper. Placement of doors and windows as well as wall and ceiling heights must be considered concurrently if the design is to be a success.

Furniture placement and materials must also be regarded. An area will not work if it is too small to accommodate all the casework its functions require. This is especially difficult if existing furniture must be used. However, it may be easiest if custom casework can be tailor-made to suit each individual's needs. Again, it all depends on what there is to work with and any other budget constraints that may be necessary.

Once all of these considerations have been discussed and decisions have been made, the actual design of the space begins to fall into place. The actual shape of all offices begins to take form, as well as the placement of all departments' furnishings and fixtures.

As all of the fixtures are being chosen and placed in the plan, their color, size, manufacturer, and model must also be noted. The design proposal has to include all of this information to be complete. For an interior designer, it is this part of the design process that is of most concern to the client. For this is the part of the design that makes the most sense to them. They can tell the designer instantly whether or not they will like the design. If the client despises the colors schemes the designer has chosen, he will also dislike the design as a whole.

All of these materials and surfaces, once decided upon, must be written down in detail by the designer. If the designer prepares a color board or presentation for the client, the client will most likely keep those samples for himself. Therefore, for purposes of specification writing and product ordering, the designer should at least keep a written list of the items he specified, preferably with samples if possible.

It is at this stage in the design process that the client begins to mentally visualize how the space will look when it is completed. Elevations, perspectives, and axonometrics help those who can not visualize the space see how all elements of the design work together. This step in the process is very important because now the client should not be surprised at the outcome when the installation is finished.

Color Analysis

Color is an integral part of every design. But when working with interiors, color plays an important role in its effects on people. Since it is known that people spend the majority of their day at work, it is important to make the space a pleasing environment. After all, a happy worker is a productive worker.

Colors for open office spaces should be selected with care because they affect everyone within the organization. Based on various studies done on color psychology, there are a few generalizations we can make about certain color families.

The red family is exciting and stimulates the brain. It generates the most anxiety and may cause a person to work faster. Medium red suggests health and vitality. Bright red often has amorous connections. Limited amounts of red can augment and balance blues and greens in a color scheme, adding life and cheer. Strong reds and greens together in large areas can generate unpleasant tensions.

The orange family shares the qualities of red to a lesser effect. However, it does have a stimulating effect and should be used in relatively small amounts, usually only in a neutral or cool color scheme.

The yellows are the mildest of the warm colors and are usually associated with cheerfulness and even humor. Yellow improves work attentiveness, and gives a strong effect of brightness while suggesting less tension than reds and oranges. Yellow tints (cremes and beiges) are known as safe colors, with no negative implications, but their overuse can lead to a rather boring space.

Greens are the cool color closest to warm. They have become a favorite for balanced color schemes seeking to be calm and restful, peaceful, and constructive, associations stemming from green as the color of grass and leaves. Today's greens have power. The key is not to use bright artificial tones but nature's own softened greens. Earth colors are reassuring in an office environment. Green is perceived as being tranquil, especially when used with limited areas of red or red-orange to counter any sense of drabness.

Blues suggest rest and repose, calm and dignity. However, time seems to pass more slowly in a blue room. Blue reduces excitability and therefore helps one to concentrate. Overused or in too strong a chroma, blues can generate depression and gloom. Intense blue in small areas can be a helpful accent in warm and warm-neutral color schemes.

Violets have a reputation as problematic and unsafe colors. They are often seen as artistic, suggesting subtlety and sensitivity. Purples even more strongly intimate tension and depression, although they also project dignity. Strong office tones cover a

range of softened purples which are relaxing stress reducers that combat computer eyestrain. Violets can be highly expressive but must be used with caution.

Neutral colors—grays, more or less warm, cool or exactly neutral, as well as browns and tans—tend to convey, in milder form, the impressions of the hues that they contain in dilute form. They are soothing, softened, and full of warmth. The truly neutral grays make good background colors, easy to live with over long periods. However, they can be depressing unless combined with at least one livelier color. Browns and tans, which are actually somewhat neutralized reds and yellows, have a traditional association with a snug, clubby atmosphere. Yet these colors may also be depressing if used alone. Neutrals with a presence depict the warmth of the ocean sands, dunes, dried sawgrass, briny shells, cork, and driftwood.

Whites and near-whites suggest clarity, openness, and brightness. White is always a safe color and can be used in large areas to highly satisfactory effect if offset with small areas of chromatic color. White is cheerful, particularly when used with red, yellow, and orange. All-white schemes can seem forced and empty, but white with appropriate accents implies modernity and style.

Black is a powerful accent color, depressing if used to excess. It suggests weight, dignity, formality, and solemnity. Extensive use of black is best limited to spaced occupied for brief periods to time. As dark grays share some of the qualities to a reduced degree, they can be used more safely where strong, dark accents are required.

For the Linden Group office, we chose on the newly softened greens—sage green, in particular—as a basis for office color scheme. The new greens are very natural and soothing tones and, surprisingly, fairly neutral. When we decided on a fabric to introduce our basic color, the accent colors found in that fabric, another shade of green and two earth-toned, red-orange neutrals, commonly called terra cotta, were the logical choices. The fabric is also available in the same color families only using the terra cotta as the main color. This made it easy to match to complementary fabrics for the guest and conference room chairs.

Because of the importance of the reception area, being the first department one clients see when they walk in the office, I decided to use a custom reception desk instead of a Steelcase model like the rest. The front of the desk is a glossy surface material call Vitricor by Nevamar. Its rich green color is shielded from scratches by a protective clear plastic that actually goes on top of the color. The work surface is a Nevamar ARP laminate called Honeytone Essence. This brings in a stronger touch of

the terra cotta. The toe kick is a brushed copper metal laminate by Nevamar that will withstand years of abuse.

I chose another Nevamar ARP laminate for the work surfaces in the drafting room in a similar shade of green because it tends to be easy on the eye. The particular brand was chosen for its durability. Another laminate by Nevamar, Shell, will be specified for some of the lesser used counters, such as the mail and coffee counters, in order to avoid becoming monotonous and also to accent the green. The library table will be covered by a mixture of the colors in a pattern by Nevamar called Green Tempera. This pattern now introduces a texture into the color palette.

Custom drafting stations will be built to accommodate all employees in the drafting room. They will be wood with the Sage Green laminate top. I would suggest using the green side of the drafting board cover, instead of the white side they are currently using, because it tends to reduce eye strain. Wood desks for the executive area will be stained the same color as the drafting stations.

Sherwin Williams paint will be used in a light peach for the main color of the walls to keep them light and fairly neutral. Other colors chosen are two darker shades of terra cotta and two different shades of green, one lighter and one darker, all for accenting and highlighting certain walls.

The carpet chosen, by J & J Industries, uses similar shades of terra cotta and green. However, this carpet is loop and will introduce another texture into the design. This carpeting is also very durable and will withstand the rigors of high-traffic areas while resisting soil and hiding footprints.

The employee chair fabrics, in three different colors, harmonize with the color scheme while reducing repetition in the plan by varying the colorways. Aqua leather is saved for the executive chairs to add a bit of elegance to their offices while setting them apart from the rest. While speaking about chairs, I would like to note that there are numerous manufacturers of chairs from which to choose. I chose Steelcase because of their reputation and my familiarity with them. The best way to choose a particular model is to go to the showroom and have the client sit in each chair to determine which is most comfortable to them. I chose the Sensor line for the officers chairs, task chairs, and drafting stools. Steelcase's Snodgrass chairs were chosen for the reception area and conference room.

Filing cabinets, also by Steelcase will be painted both in terra cotta and sage green for different rows. This will avoid the monotonous look of a sea of similar color filing cabinets.

Lighting

In an office situation, poor lighting means far more than eye strain. It also means low morale, inefficiency, monotony, and boredom. However, In an office where detailed work such as architectural design is being done on a constant basis, adequate lighting is essential to overall design.

For drafting, designing, and detailing, the Illuminating Engineers Society recommends 200 foot candles of light. However, that figure is for optimum conditions—that is, without glare. Direct glare, the most easily avoided, comes directly from the light source into the eye. Therefore, the light source should be placed above the line of vision or overhead.

Indirect glare, or reflectance, is a more complex problem to solve. There are many factors that contribute to indirect glare: reflective, glossy surfaces coated drafting papers, even such inconspicuous offenders as the graphite in pencil lead.

To resolve this problem requires a few different solutions. First, all highly reflective materials should be avoided as horizontal surfaces. Second, for general office spaces, lighting experts agree the best form of lighting is the acoustical lay-in ceiling, in which the light is diffused evenly and indirectly. Specifically, I decided on a U. S. Gypsum 2x4 acoustical lay-in ceiling in peach with 2x4 fluorescent lights complete with gold plastic parabolic lenses.

The luminous ceiling has proven to be the best method for preventing indirect glare on work surfaces. However, by also using lenses and reflectors in the lighting unit, the light can be controlled to come in only at wide angles. Yet whatever the function, a standardized bath of white, glare-free light can be a very boring environment to work, or live, in eight hours a day.

The reception area is place lighting can be varied to create a more dramatic effect. By using the lighting cove and downlights around the waiting area, a change of lighting style alters the environment without disrupting any real need for brighter lighting. The dropped ceiling over the reception desk houses three downlights, which is an ample amount of light for standard office tasks.

Lighting for the conference rooms include a coffered ceiling with three 2x4 fluorescent fixtures. The end wall in the larger conference room houses track lighting to specifically highlight the photographs of Linden Group jobs hanging on that wall.

The offices in the executive area are lit mainly by downlights. The rear wall in all offices is a sloped ceiling that houses either three or four 2x2 fluorescent lights. This extra lighting is necessary in case one of them wants to use the drafting board in his office.

Another type of lighting to consider is natural lighting. Although each office has its own window, it is important that the employees also receive benefits from this type of lighting. It lifts the spirits and, as a whole, keeps employees cheerful.

Reflection

In preparing for and writing this thesis paper, I learned that the design process is just a series of steps that your mind, as well as your design, moves through as you look at a space. Each space you design becomes an extension of yourself. It is your attitudes that rise above all others to make that particular space as functional and aesthetically pleasing as possible.

I discovered along the way that although the space must be functional, you will never be able to please everyone. It is important that you decide which aspects or design objections are the most critical to the design and eventually work your way down to the least critical ones.

Research is essential. It allows you to make educated judgments about what is, and what is not, possible for your design. If you do not do your background research, you may design something your client loves but could never build. In doing so, you may label yourself a poor designer.

My experience with Linden Group is what has made this entire project much easier to handle. Everyone was extremely helpful, and my heartfelt thanks goes out to each and every one of them.

After looking over this project, I can definitely say that I have benefited from my design classes at Ball State University and am looking forward to challenging myself in the professional world.

Casework and Materials

Reception Desk

Work surface - Nevamar ARP ES-2-2T Honeytone Essence
Exterior - Nevamar Vitricor VS-5-005 Dark Jade
Toe Kick - Nevamar Pure Metals Series 200 Brushed Copper

Guest and Conference Chairs

Steelcase Snodgrass Series 474
Wood frame #3992 Light Oak on Oak
Fabric - Liz Jordan Hill for Architex
Pattern: Nuance Colors: Verde and Everest

Executive Desks

Steelcase Paladin Series
Raduis Edge
Stain - Clearcoat on Cherry
Drawer Hardware - Black

Executive Chairs

Steelcase Series 458 Sensor
Size III, High Back
Frame #6258 Wheat
Fabric: Leather #L831 Aqua

Task Chairs

Steelcase Series 458 Sensor
Size II, Mid-back
Frame #6258 Wheat
Fabric: Hampstead #B316 Topaz

Drafting Stools

Steelcase Series 458 Sensor
Size I, Mid-back
Fabric: Hampstead #B315 Cinnabar and #B351 Blue Green Value 4

Conference Table

Office Furniture Systems Rectangular
Radius Profile
Stain - Clearcoat on Cherry

Library Table

Johnson Table
Round with X-base
Top - Nevamar ARP TM-1-1T Green Tempera
Wood Edge Trim - Clearcoat on Cherry

Filing Cabinets

Steelcase Series 900 in 2-, 4-, and 5-drawer styles
Color: #4721 Butterscotch and #4722 Moss

Carpet

J & J Industries

Pattern: Solutions Color: #561 Siam

Accent Carpet

Pattern: Colors II Colors: #157 Medici and #318 Lagoon

Paint

Sherwin Williams

SW 1333 Apricot Blush

Accent Paint

SW 1330 Copper Blush, Sw 1334 Cognac, SW 1201 Magic Night, and

SW 1198 Blue Jade

Laminates for Worksurfaces

Nevamar ARP

Colors: #S-5-35T Sage Green and #S-2-48T Shell

Acoustical Lay-In Ceiling

U.S. Gypsum

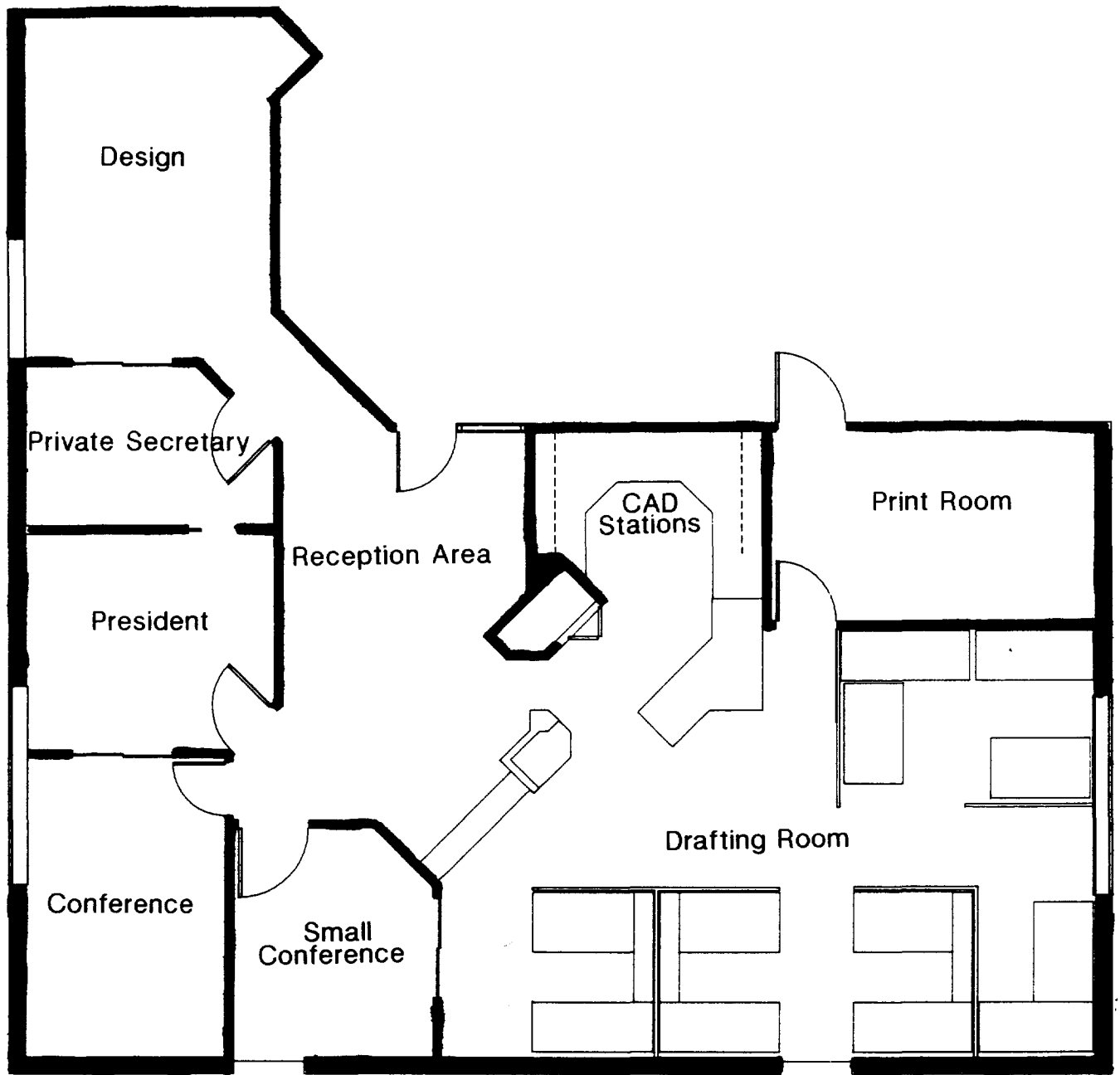
#141 Peach panels and grid size 2x4

Texture: Acoustone Fissured

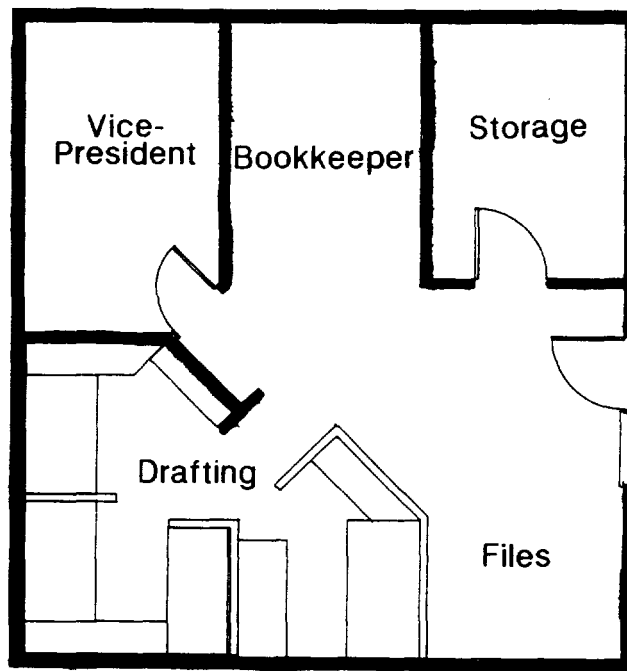
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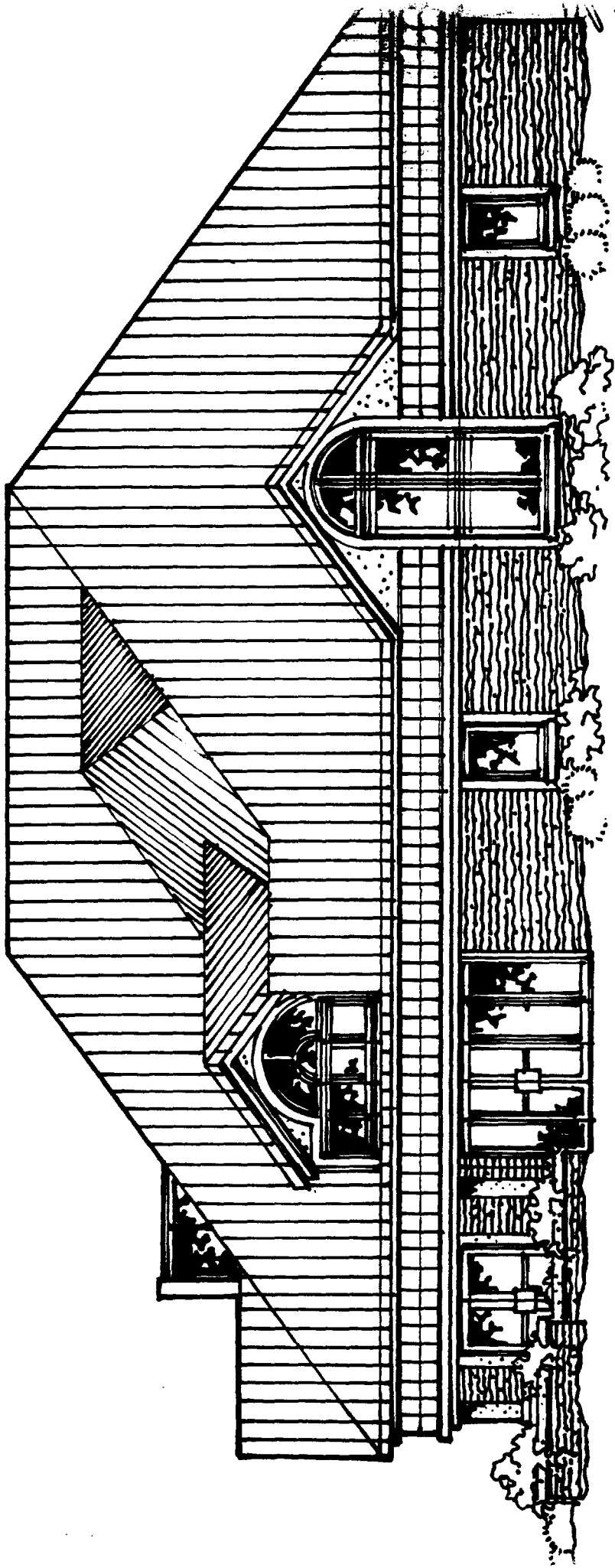
Preliminary Plans



EXISTING OFFICE LAYOUT



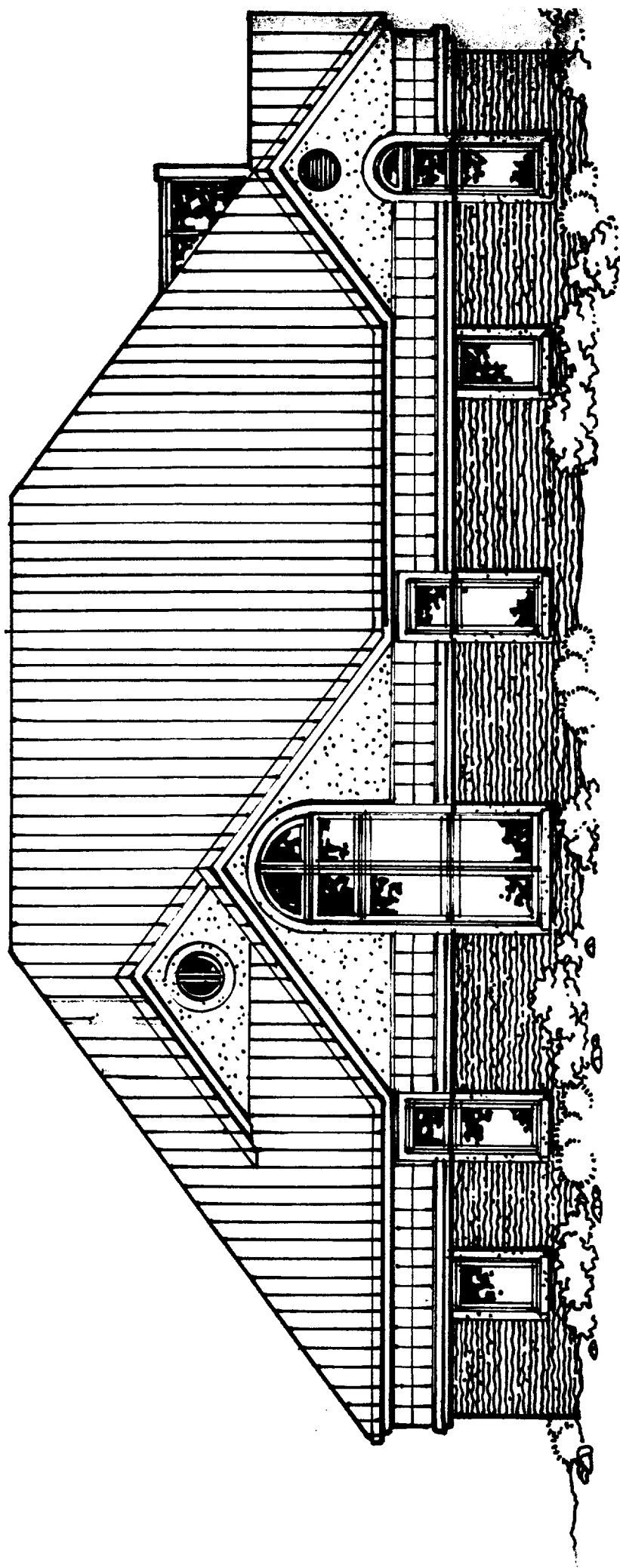
EXISTING THIRD FLOOR LAYOUT



EAST ELEVATION

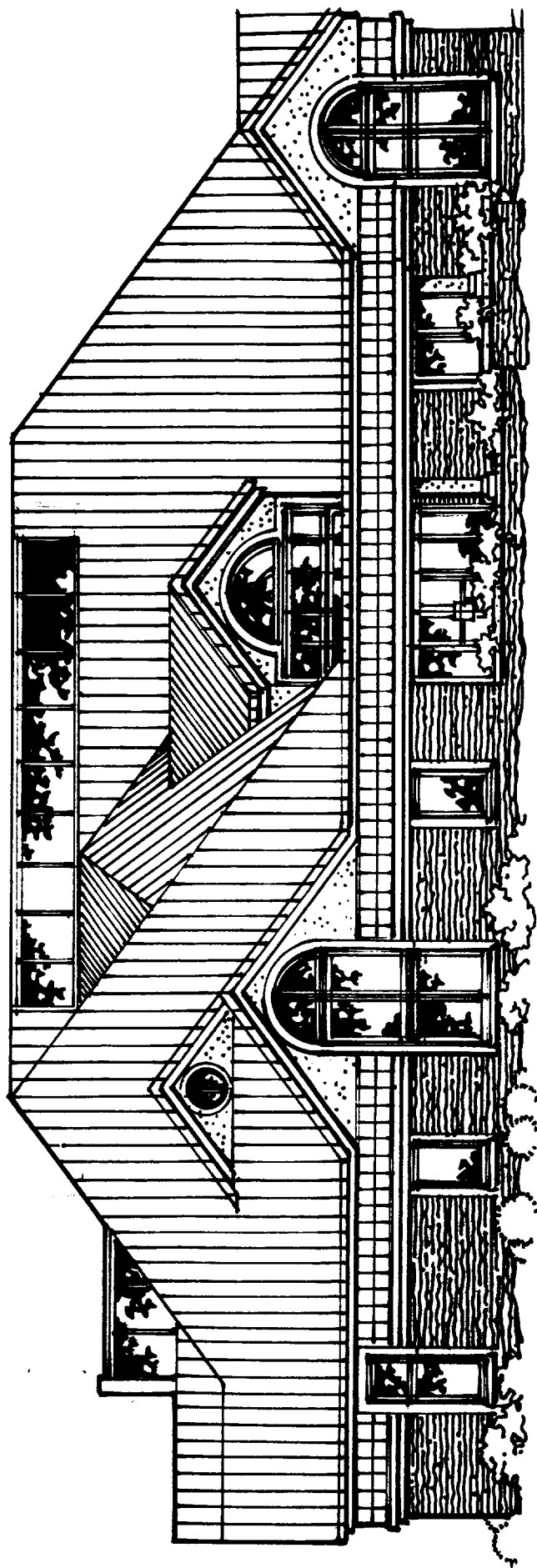
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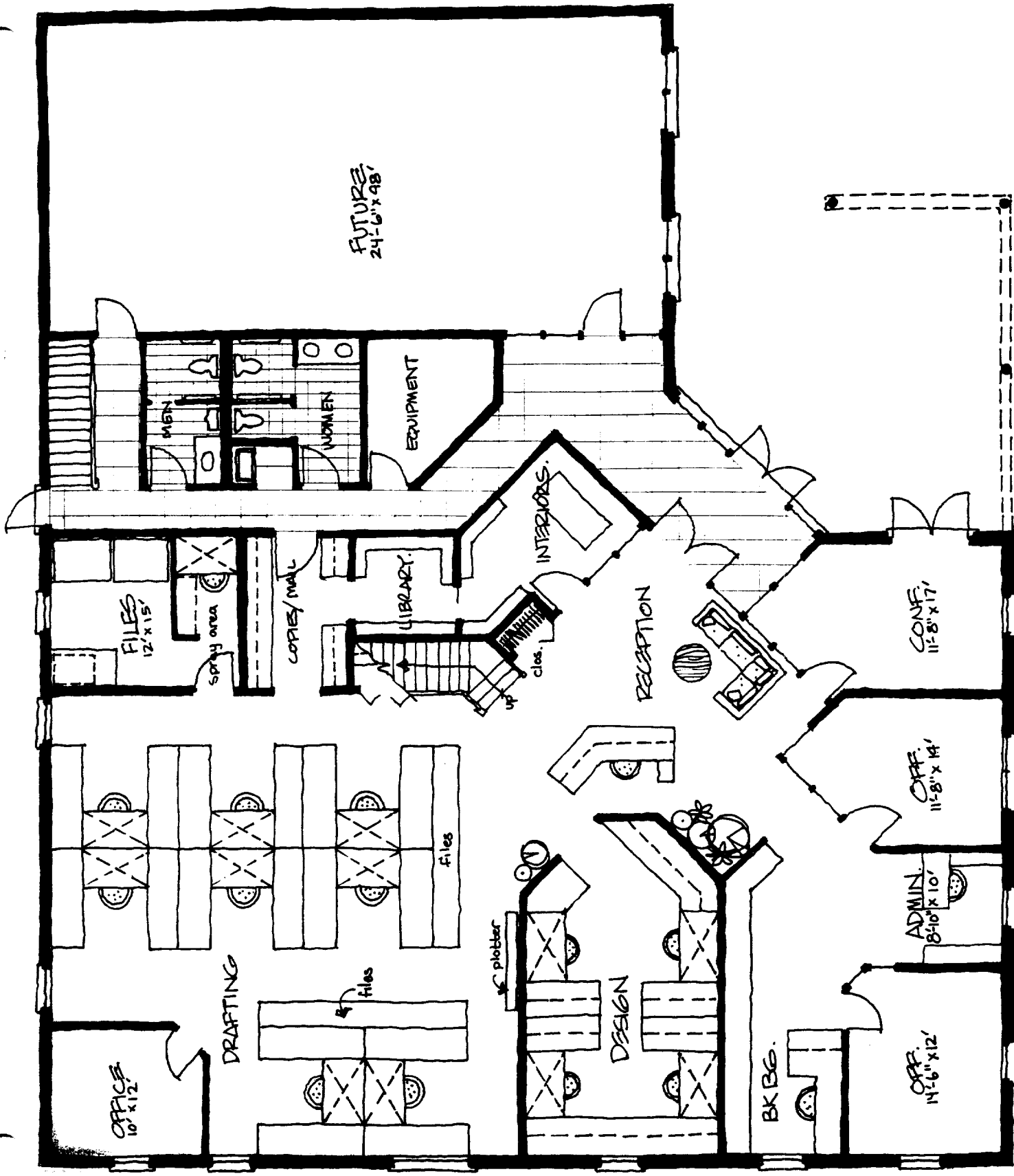
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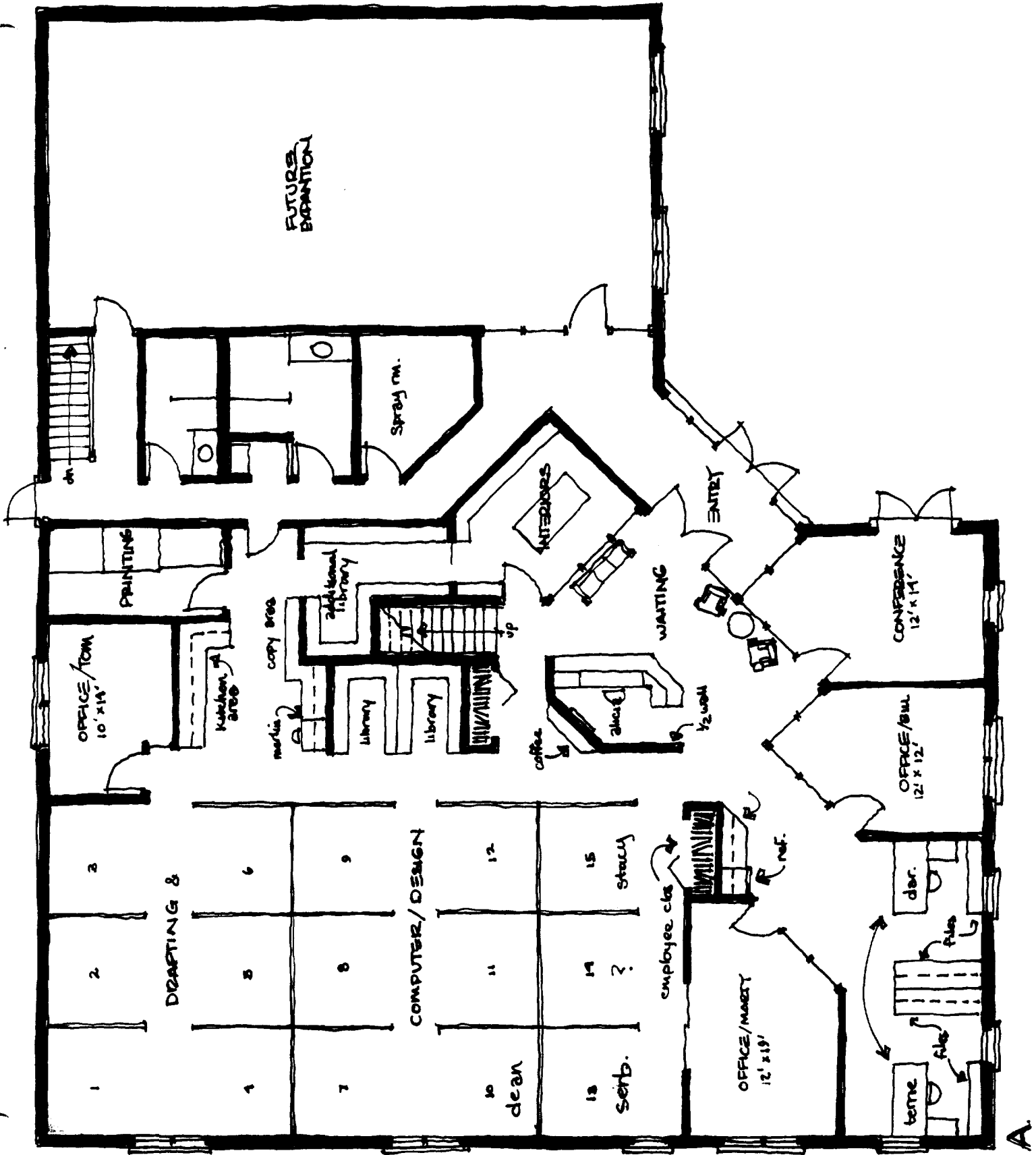


WEST ELEVATION

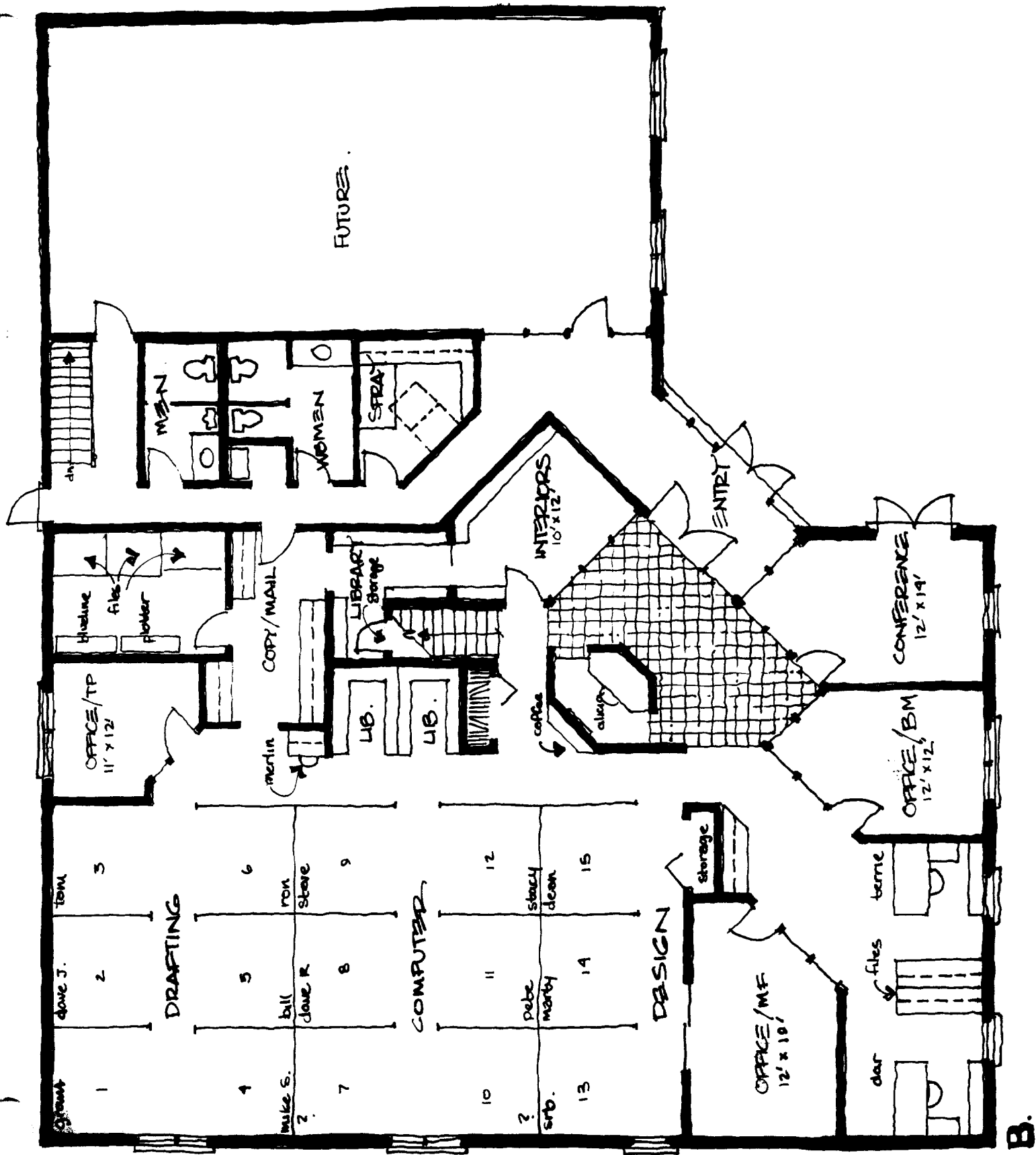
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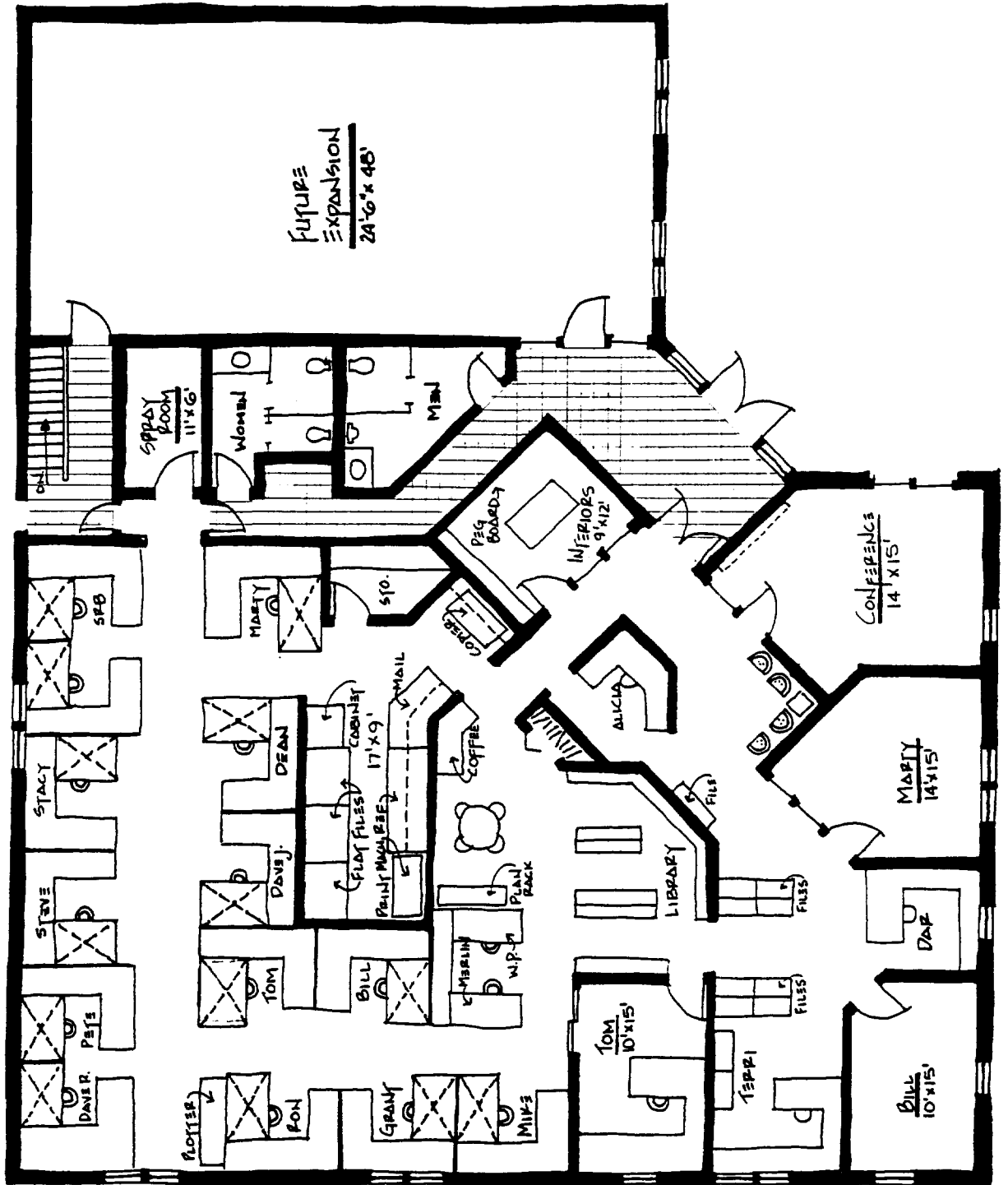


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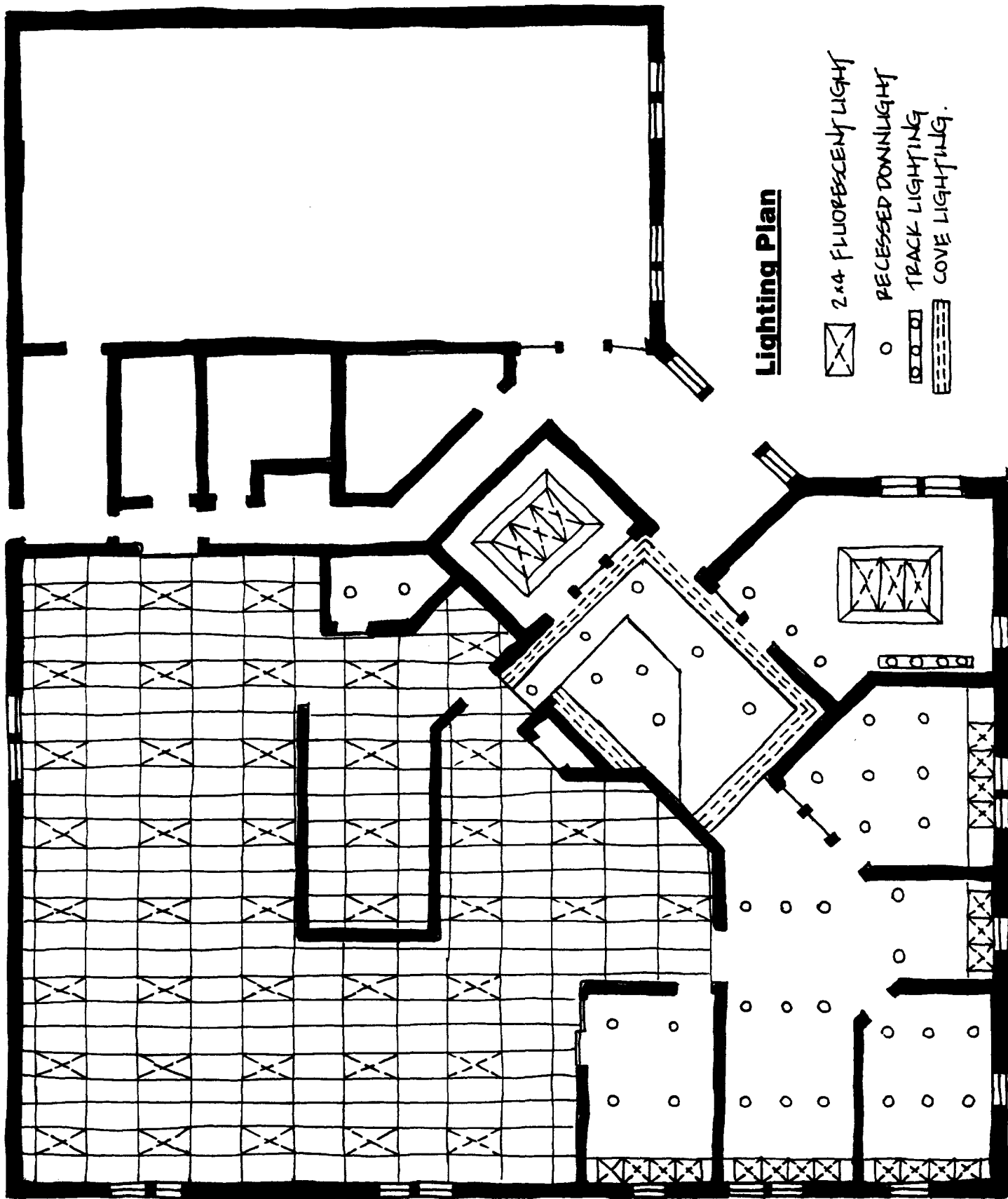
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Final Concept Drawings







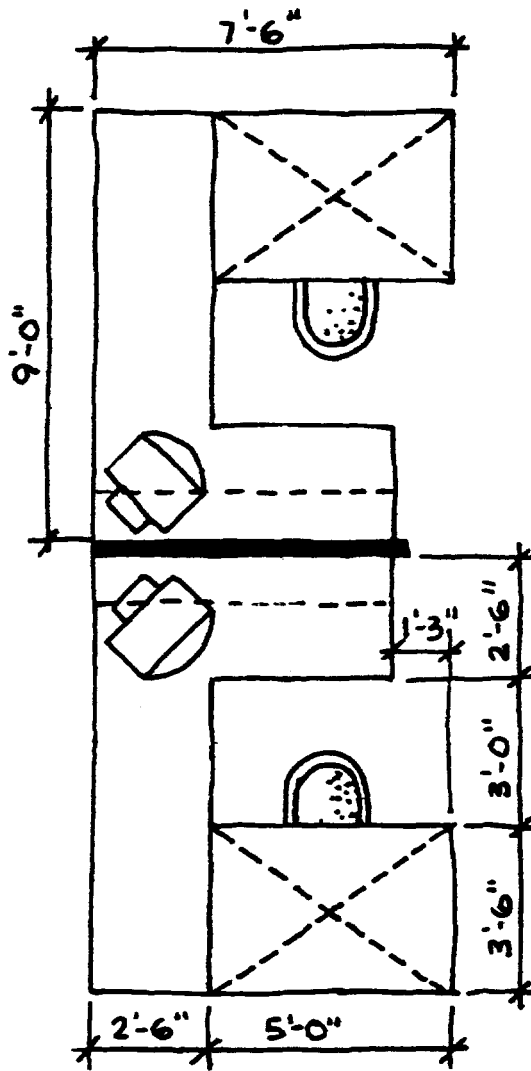
Color Key for Department Plan

- ☐ **Executive**
- ☐ **Reception**
- ☐ **Bookkeeper**
- ☒ **Private Secretary**
- ☐ **Architects**
- ☐ **Interiors**
- ☐ **Draftsmen/CAD Operators**
- ☐ **Common Areas**



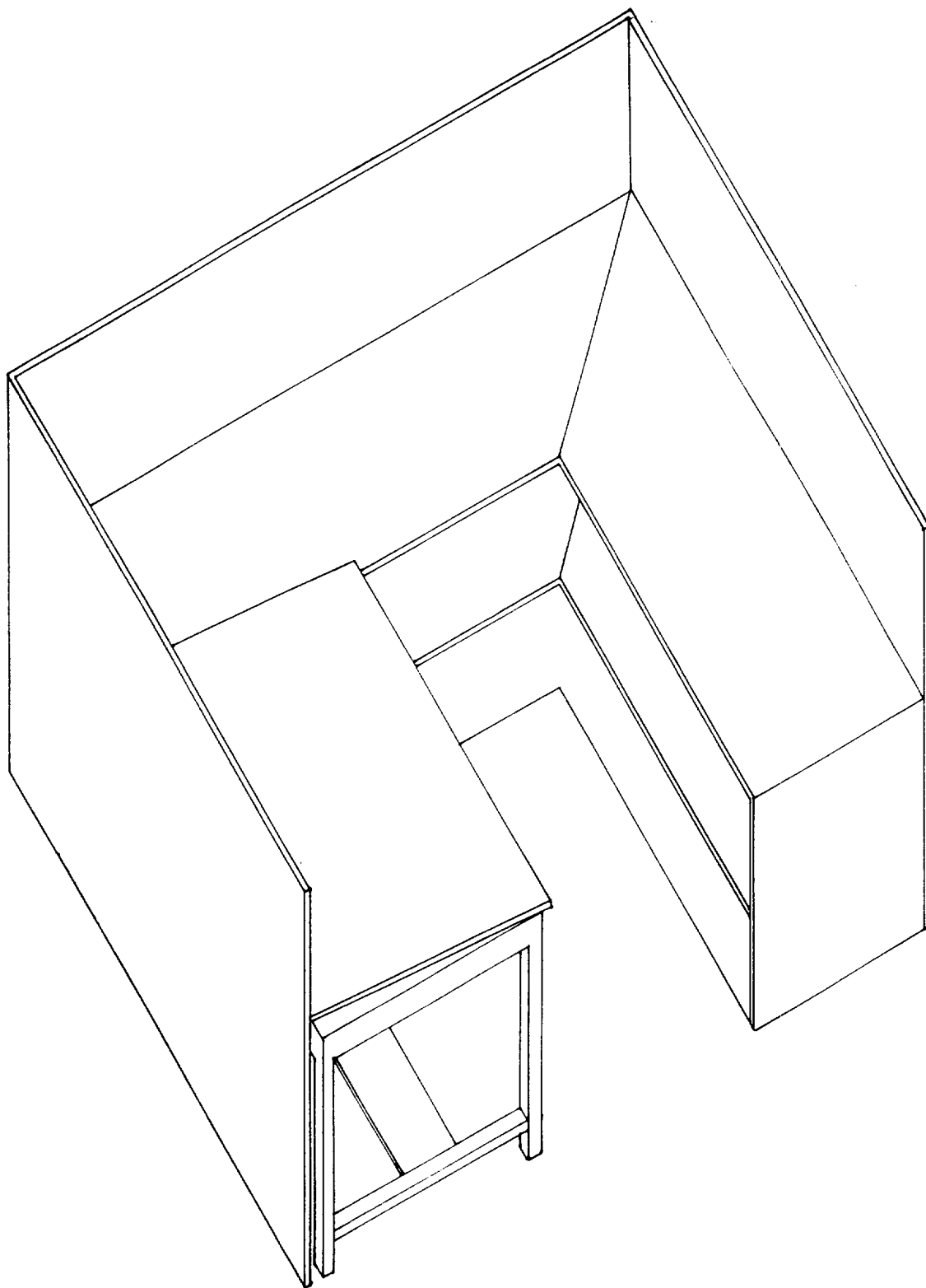
Lighting Plan

-  2x4 FLUORESCENT LIGHT
-  RECESSED DOWNLIGHT
-  TRACK LIGHTING
-  COVE LIGHTING.



TYPICAL DRAFTING STATIONS

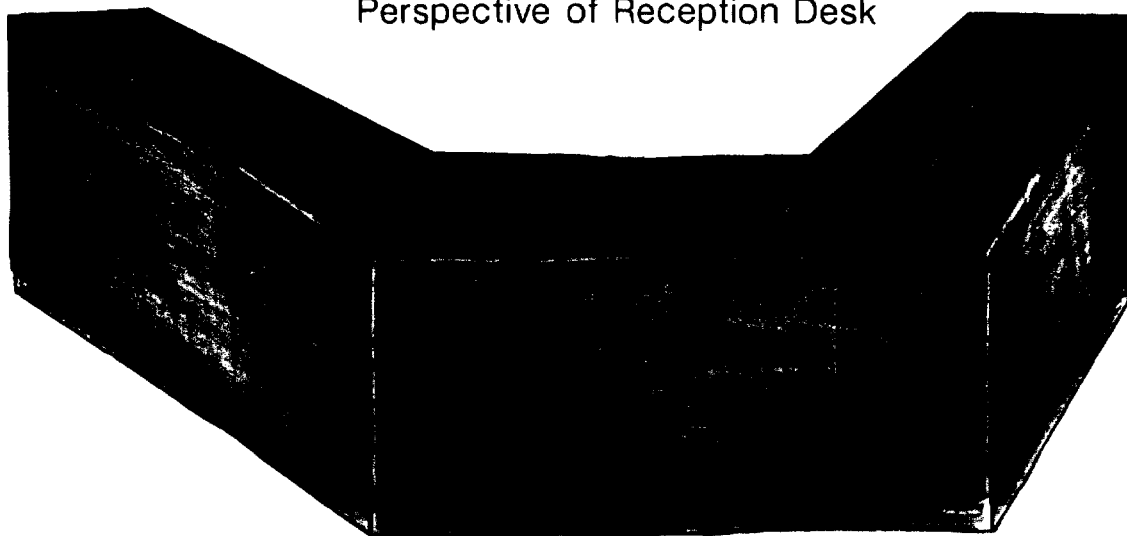
SCALE: 1/4" = 1'-0"



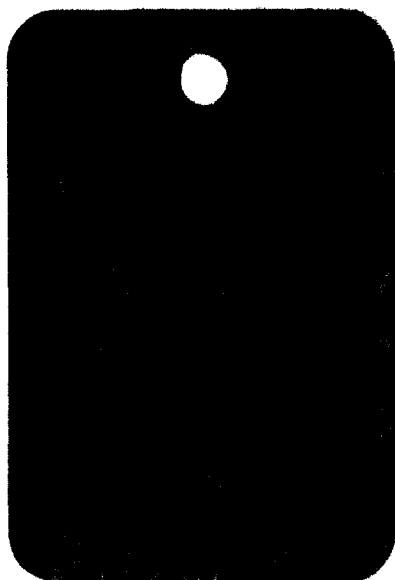
Axonometric of Custom Drafting Station

Materials and Surfaces

Perspective of Reception Desk



Top of Reception Desk Exterior of Reception Desk



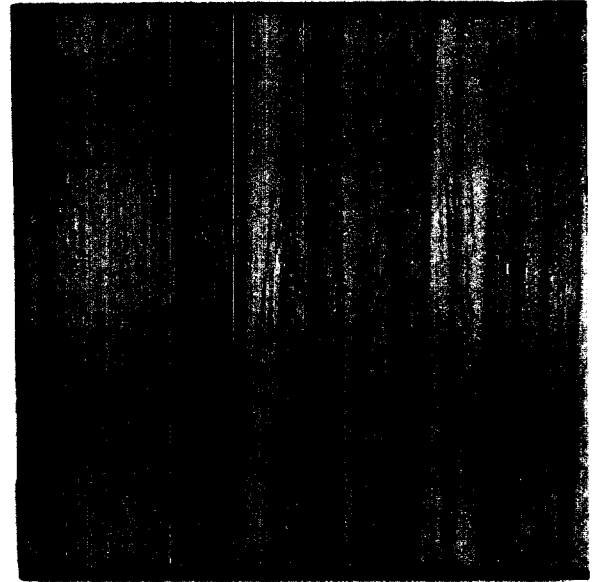
Metal for Toe Kick



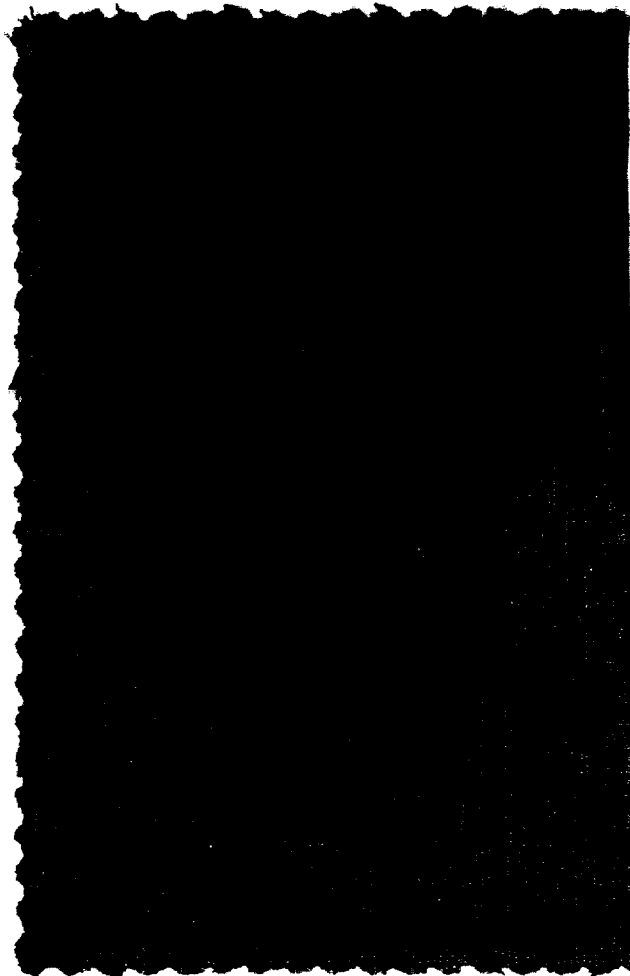
Conference/Guest Chairs



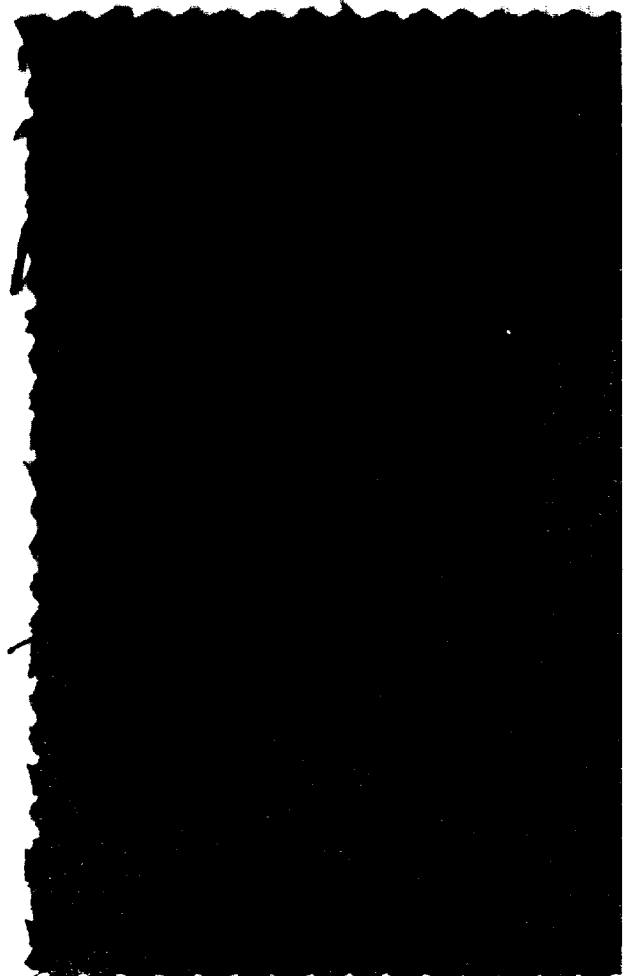
Wood for Chairs



Fabric for Conference Chairs

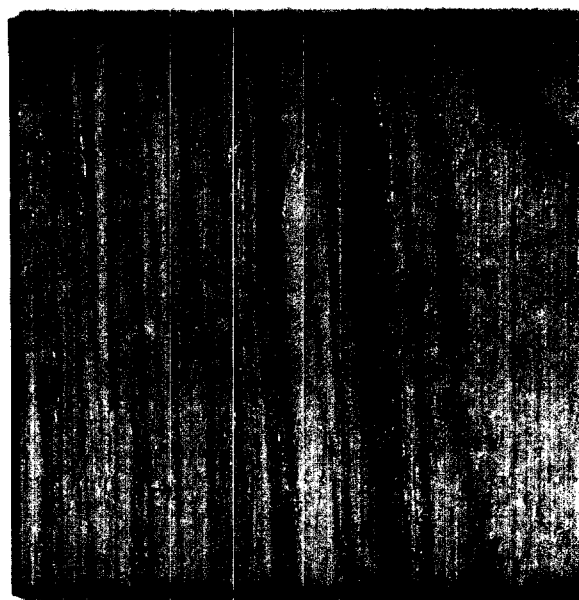


Fabric for Guest Chairs





Drawer Hardware



Wood Stain for Desks

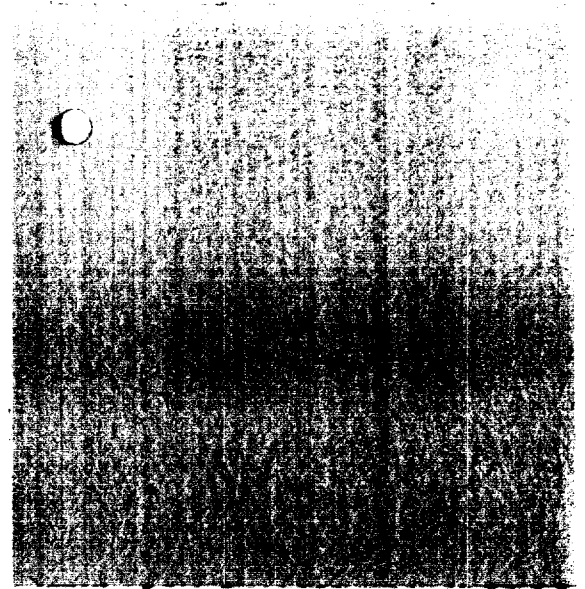
Executive Desk



Executive Chairs



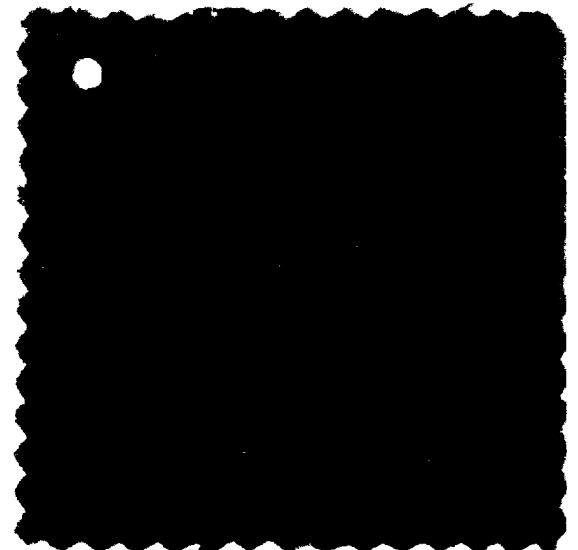
Leather for Executive Chairs



Task Chairs



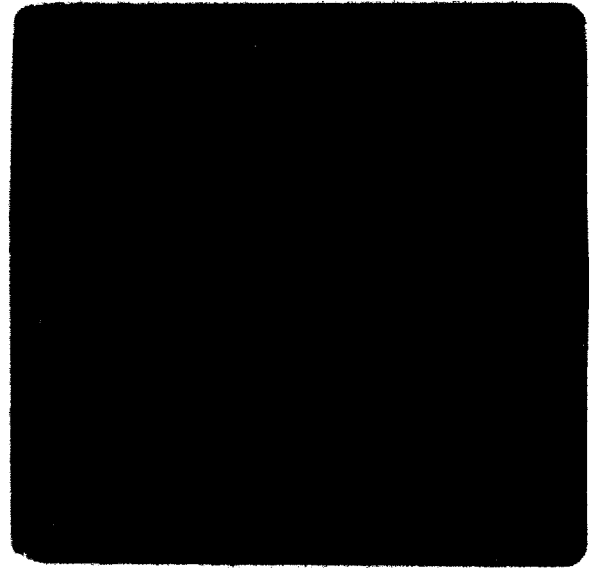
Fabric for Task Chairs



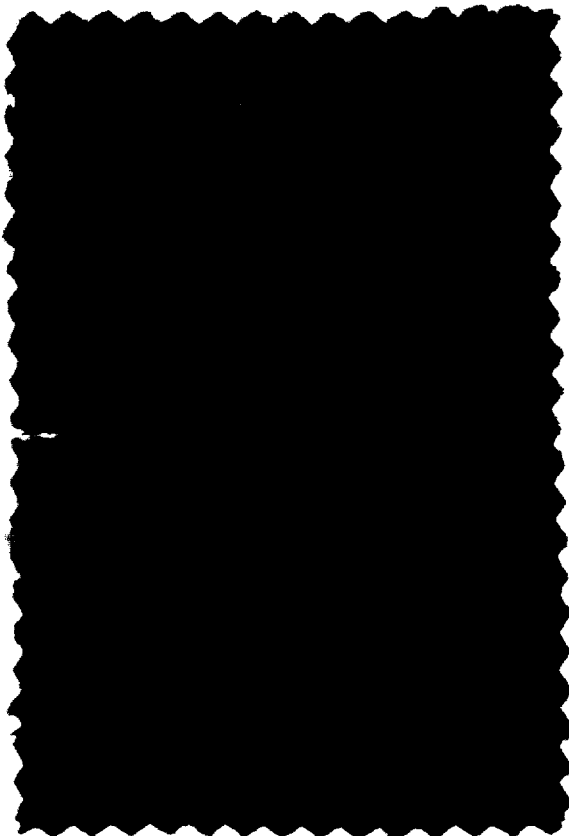
Drafting Stools



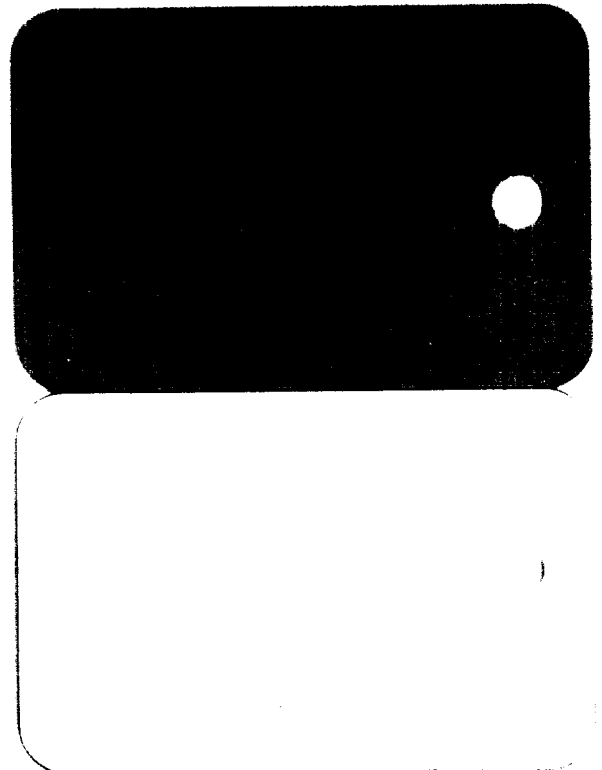
Plastic Base for All Chairs



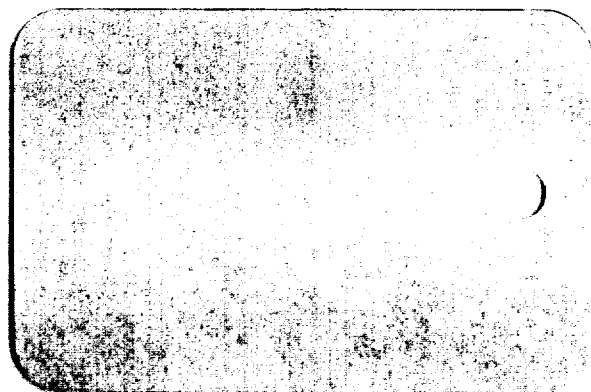
Fabric for Drafting Stools



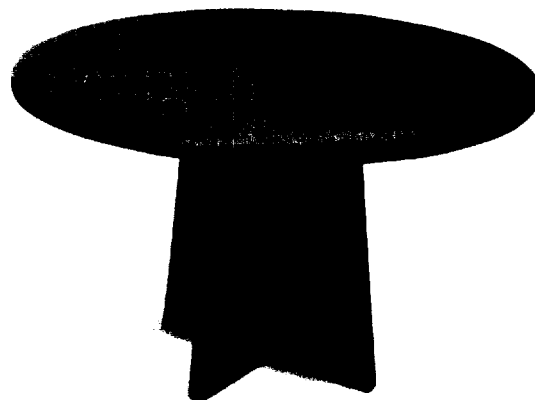
Laminates for Worksurfaces



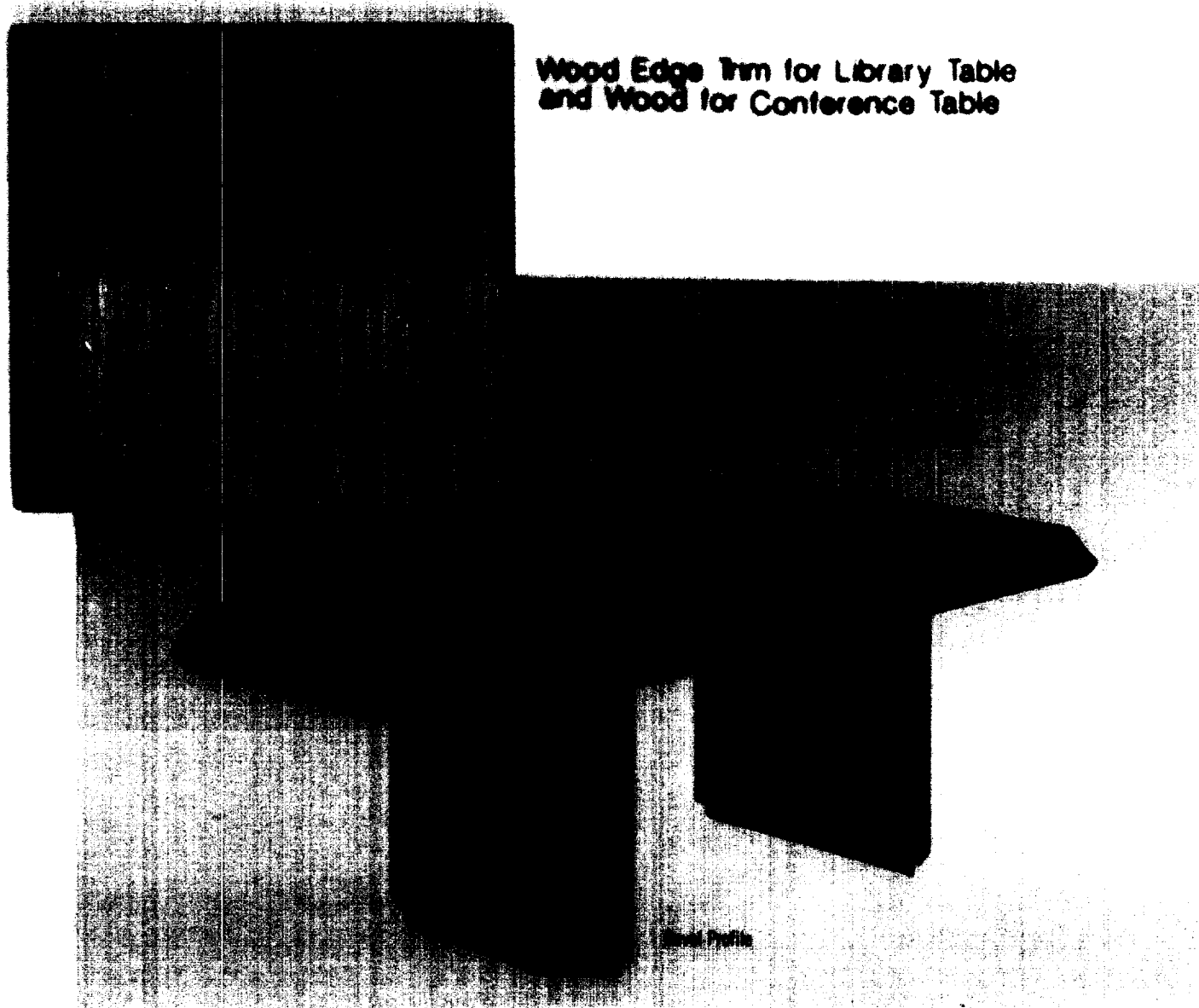
Laminate for Table Top



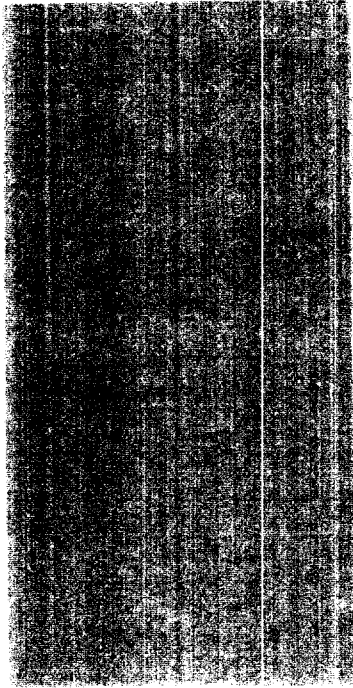
Library Table



Wood Edge Trim for Library Table
and Wood for Conference Table



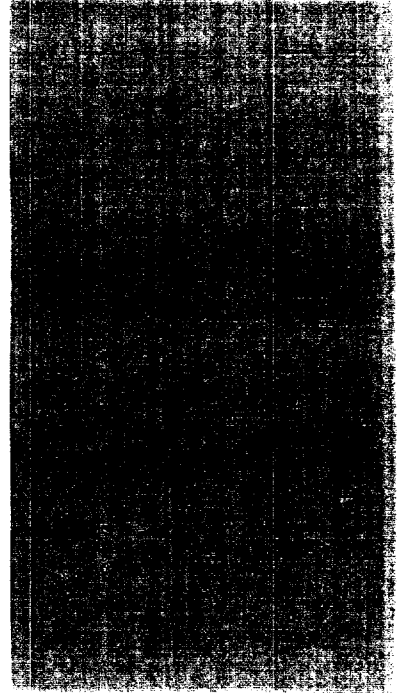
Accent Paint



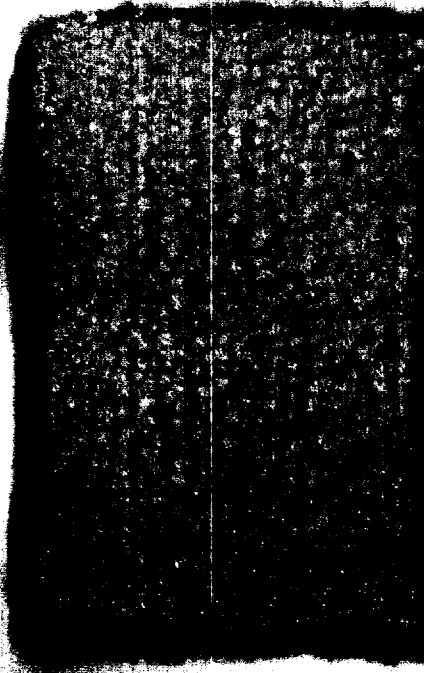
Paint



Accent Paint



Accent Carpet

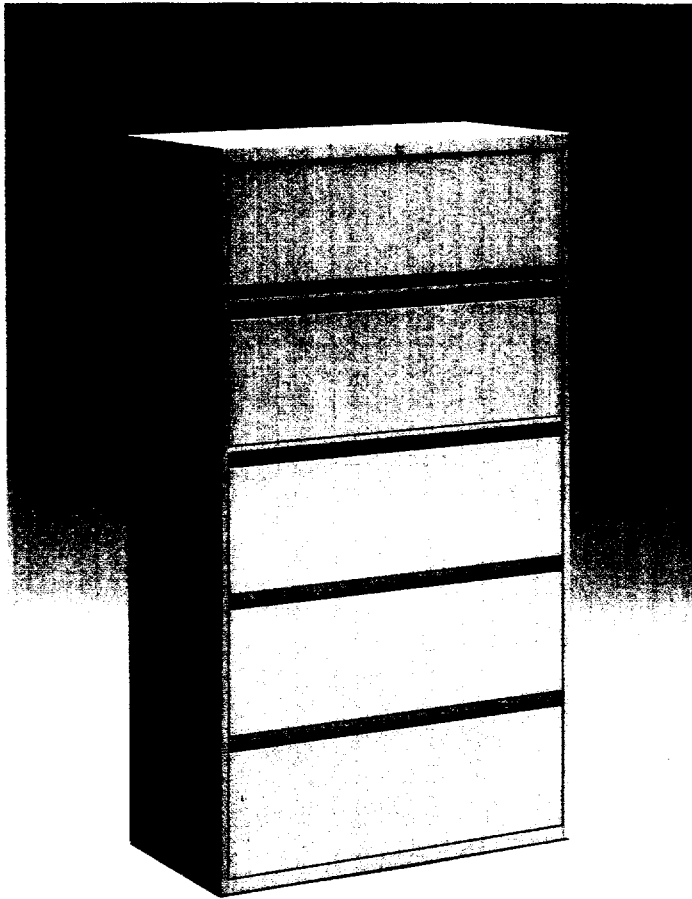


Carpet

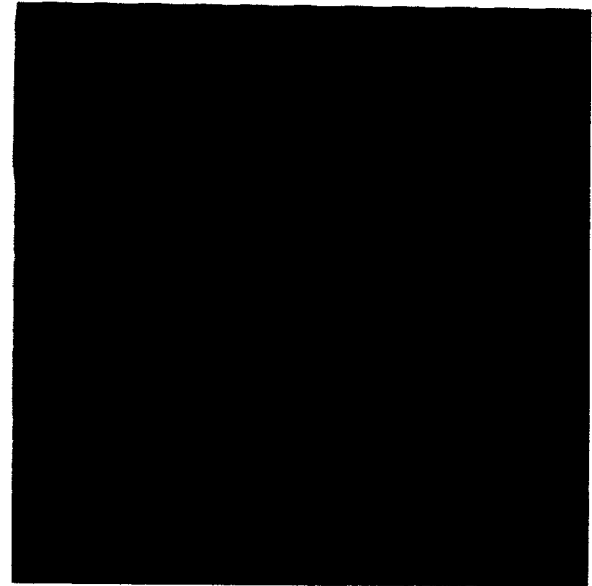


Accent Carpet

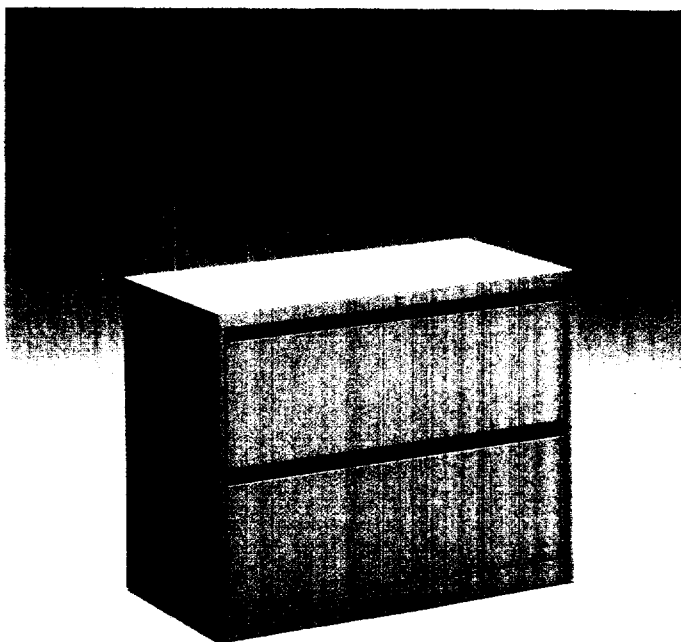
5-Drawer Filing Cabinet



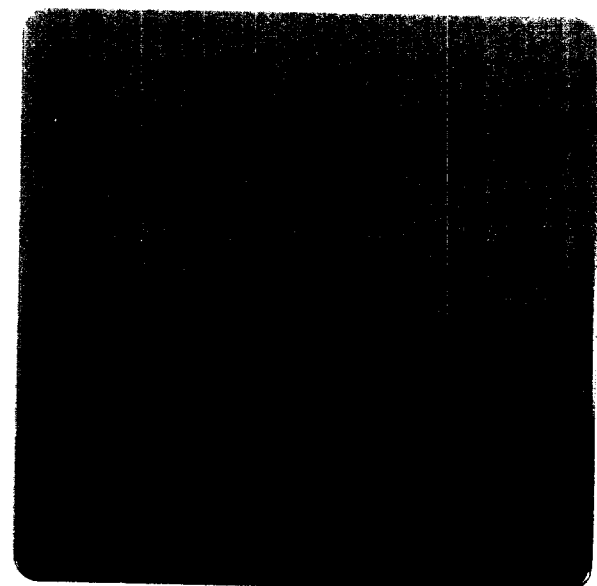
Paint for Filing Cabinets



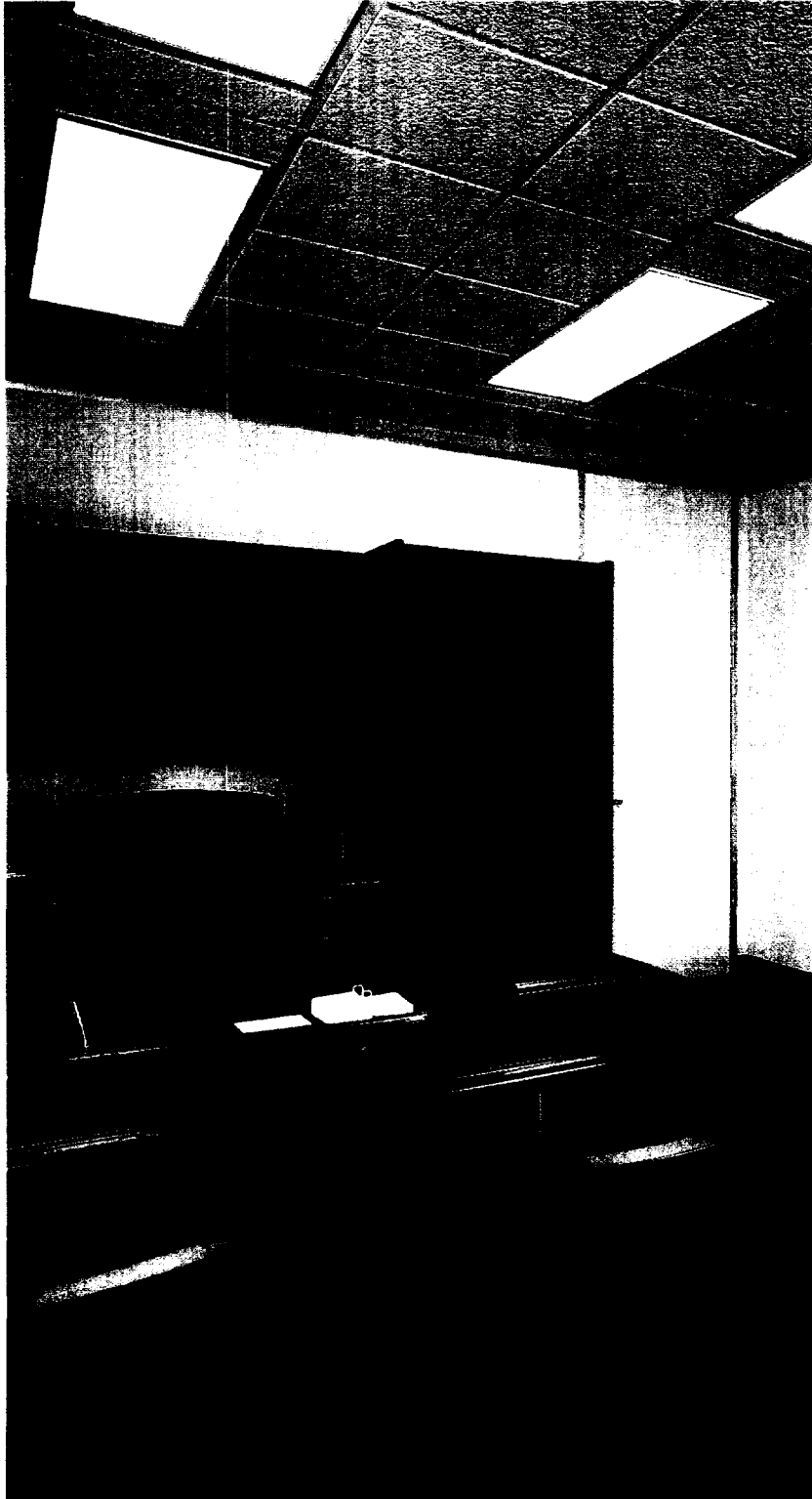
2-Drawer Filing Cabinet



Paint for Filing Cabinets



Acoustical Lay-In Ceiling



Ceiling Panel

Ceiling Grid